

Staff Copy

ORIGINAL MUSICAL COMEDY

"I DON'T CARE

WHAT YOUR

MOTHER SAYS!"

SUN. 25 AUG. 1963

2030 HRS.



HILLCREST



~~Rasche David~~ 1st Draft JULY '63
~~Lights~~

Mask & flour: —
newspapers.

Score:

- 1- Lin An Introvert 34-35
2- Superficial Relationship 14
3- Rotten Hypocrite (31-32)
4- Lin Indispensable 6

Gray — Lights
Perry — Stay High

Props
1- ball — (big) — foam one

Vio — SP 2-3/08
Joyce Adkins — 3284

Miss. Chandler Jr.

*(The) I Don't Care What Your
Mother Says (Review)*

An original musical-comedy in two acts

Book and Lyrics by
RICHARD BERNAN

Music composed by
HENRY DEARBORN

FIRST PERFORMANCE

August 1963

Hillcrest Service Club
Fort Devens, Mass.

THE I DON'T CARE WHAT YOUR MOTHER SAYS REVIEW

ACT 1

1 - Takes place in a theatrical agency. Office is
empty. Harry Osrow, agent, is seated at his desk
stage - phone rings

Harry: Hello---Woolard Theatrical Agency---a what-

5/11/49
a hooper-er-pardon me TAP DANCER--lady you
want Ted Mack this is a professional agency-

No lady-you don't understand-There really

ah-well there isn't any such thing as a

tap dancer anymore--todays dancing is (aside

to stage right) what did Phil call it (resumes

conversation- says next word as if he's

using it for the first time) IMPRESSIONISTIC &

INTERPERATIVE - Now we handle this guy and

gal that are really smash- see this girl plays

a method tree and this guy well he's a method

dog and ----- to be a theatrical

(to audience in contemplative manner)

Picks down SC
(puts phone down)
HUNG UP- I expected that- everybody hangs

up on me. You know when I call the weather

the record skips-- I remember one time when---

(knock on door- *SL JK* Harry opens door and Beatnick

prances in and assumes lotus position in

Seated SC. front
middle of floor --- He begins to recite---

Beatnick: Oh exalted one (back ball)

I called you- ²⁴ long distance

You did not answer me

No longer - are you- in my mind

A superman without a graven image

HARRY X's SC in for closer look

Sam: Excuse me sir but I'm afraid you

Beatnick: Man is trapped in yellow ceramic tiles

beneath the ground.

HARRY Circling

Sam: Listen fella-I don't know your game but

I'm a busy-----

Beatnick: In the Abyss - you grope for what you

hope exists

And how you scorn the pessimists

Who view your lives through foggy mists

(Beatnick hops up and slides over to

~~Harry~~ backs away towards desk.

Beatnick: ^{Seats him} Man- like you're supposed to be a theatrical

agent - But I can tell from those baggy

pants that you're still foolin with seal

HARRY acts in Vegas.

Sam: I understand- You came all dressed in

black to prove to me that you're a seal

and you can do anything they can do only

you talk better.

(Harry pulls small beach ball out of desk)

Y: Here - balance this on your nose

Y: But man you DON'T understand - It's like I recite

I recite like anything and mostly in coffee houses

Y: This ain't no Coffee house

Y: That's just it - now you dig - see it's like

man can't live on coffee alone and I'm for

being a chip off the big rock candy mountain -

you know - in the vegetation - I can see you're

not with me - I want to make money man - no more

expressos for me - from now on it's Blue and

Gold banquets and Bar Mitzvahs.

Y: You mean that stuff you were recitin' is HEBREW.

Y: Oh NO NO NO man - in your language I'm a POET.

Y: Son, I'm afraid theres not much room for you in my language

Y: Slow down Charlie - Like I don't have to stand

here and be insulted - you are talking to an

integral part of society - Its not like I really

need charity man - I got a job

Y: Dont tell me.

Y: I hate to put you down man but like you're

judging me superficially - I mean like these ain't

my work clothes - (I'm from Q&A)

(is beach ball)

throws right back

POET

To audience

To audience - note stance

regarding ball
Harry begins
Speech

Who's he?

(To Harry)

No man - thats class - thats like storyboards
and martinis - you no man - its like an ad
agency.

rise
I know I'm setting you up with this line

but what do you do there?

I'M a *(pose then word Water cooler hold)* watercooler (assumes pose that he

believes a good watercooler should look like)

(points towards door)
searches coat pockets for cigarette - stares

at beatnik with quizzical expression)

PLEASE LEAVE

(grabbing Harry)
Again you don't dig - you just have to believe

you're a water cooler and you are one - Look *pose*

man (takes up pose again) I'M the best water

cooler ever conceived *(hold)*

You get paid for that? *(hold)*

You know it man - I mean people keep strollin

by and dropping money in my dixie cups. *(cut down)*

Sympathy

(drops pose)
You got me there man - I mean I don't know -

People are crazy *(Crazy stance)*

And what do you do if somebody wants a drink

of water?

Aw man - come off it - nobody drinks water

in an advertising agency. *(pose)* *(near door hold till Harry begins Spill)*

1-5

(leaves beatnik in watercooler position -
Begins to speak as curtains close behind him)

Well - you can see what I have to put up with

To a layman it looks pretty simple - get a

show - get an act - throw em together - and

fly to Miami with your 15% - It's lucky it's

not 20% - I might end up in Cuba - Anyway it

didn't used to be so bad way back when - But

then each performer decided he or she had to

cultivate an image - Isn't that ridiculous -

What kind of image does Lassie have - Lassie is

a dog - If Lassie and Marlon Brando formed a

team - In one movie ~~XXXXX~~ Marlon plays a

policeman and Lassie plays a dog in another movie

Marlon plays a school teacher and Lassie plays

a dog - Lassie is always a dog - All right so now

I'm buried in publicity releases and they call

me a public relations man - I'm supposed to

build up their image - Couldn't you just see

me sending an image building release to Walter

Winchell about Lassie - Dear Walter - Lassie was

a good dog today - she made on the paper - What

else can you say - So I'm a public relations ~~man~~

and wife is hounding me to get an attache case

We visited my son at camp last summer and all

the counselors walked around with white tee

shirts, white shorts, and an attache case.

Spot
on
L.A. SC.

comes SC front
on spot

Cut
down

out

1-6

My wife says "Harry Ospow if those Joe Colleges
can run around with an attache case, you -
a public relations man should have one" -
I told her " If I was a Joe College - and had
it to do all over again I'd carry an attache
case but I wouldn't marry her. Things wouldn't
be quite so bad if my partner were around once
in a while - Oh yes - I do have a partner even
though you only see one desk in the office -
He doesn't need a desk he's never here -
always out seeking fresh, young, talent. In
the past year and a half he's discovered
nineteen strippers, two hatcheck girls, a
retired oboe player, and fifty four creditors.
What he'd do without me I don't know (he
laughs) Its fun to think about though

SONG - I'M RATHER INDESPENSIBLE

I'm rather indespensible
The sort you can rely on
Not simply to get by on
I always am the guy on

your list
And you'll persist
You can't resist
I'm SUN KISSED
(Floridian)
Amidian

A world that uses me as its tracer
(A sort of guide)
Not an aside
But an applied
FIRST PLACER

out

incorp. Song with
dance

under things
etc.

I'm rather indispensible
Your morning cup of coffee
Your evening milk and pie
That's I--

---AH---

--That's me

So you see

Without me all the world would be lost
Unfortunate considering my cost
Yes only moments of your time
Would convince you friends that I'm

Sublime

And even though this ----- Rhyme

is a Crime

Its purpose is to prove to you (that
(all sorts of noises are heard backstage and
Harry must scream the last two words in order
to be heard)

I'M INDESPENSIBLE

You'll excuse me - I think that's my partner -

probably ransacking my desk for a tranquilizer.

He has these hallucination well- you'll see----

Curtain opens and Sam is running about the office

turning things over - Harry approaches him cautious-

ly

How many this time Sam (Harry appears to be playing

along with Sam - almost in the manner a mother

would listen to her child tell her about a nightmare)

At least TWO THOUSAND and they're much bigger.

Did they follow you in

I'm not sure - They were on the subway - and well

I have this new gimmick-see-I wait until the doors

are just about to close and then I dash out (he

begins to laugh hysterically as he says these lines-

Harry joins in on the laughter but again he is just

playing along)

*lots of changes
etc.*

NOISE

Reaction #

full lights

*(looking around office) under things
etc.*

Its really quite funny to watch them bash up
against the doors - Why I bet a third of them
split in two - and

Rest easy Sam - They're probably all the way to
Pelham Bay by now - That is if it was an express
It was a local and they could have changed at
125th St. and come right back.

Confiding
(suddenly serious) Have you told Sheila about
this yet?

Not really - I have hinted you know but its
hard to tell your fiancée that you're sporadically
attacked by swarms of florescent swizzle sticks

*looks around
again
fuc*

How do you think she'll take it

Its hard to say - Sometimes I feel that she
sees them too -but - well you know how self
conscious she is - she just doesn't react.

While were discussing Sheila - you've been
seeing her for three years now and I've never
met her.

Well, neither have I - in a sense - she's very
withdrawn and not at all fond of meeting people
- quite a homebody really

Then how did you-discover her?

In a closet

In a closet

Yes, see she was playing the flute in there and
well I - I was chased in by the

wizzle sticks

Yes

o you have a picture or something - she sounds
well - interesting to say the least

o I don't - as a matter of fact - now this is
going to sound silly - but I've never seen her
face

(screams) YOU'VE NEVER WHAT?

he always wears a mask - yesterday she had the
cutest one on - She was a French dentist with a
white beret and

(screams) SAM!

(weakly) Yes

oes she - I mean - can she talk

(morously) She gives sexy grunts (pause)

she's coming over to pick me up any minute if
you'd like to meet her.

Yes, sure but don't you think we should clean up
a bit - This place is a mess - You know Weiss,
down the hall, the practical joker - He told me
that he came in here last week and dumped a whole
can full of trash on the floor and we never even
knew the difference.

So get a maid

and where do you expect me to get the money to
hire a maid

Quit smoking - See its some kind of complicated mark

ating theory of substitution where if you don't

spend your money on one thing - you have it to

spend on another.

So why don't you quit smoking?

What would we do with two maids?

O.K. Just for the sake of variety - why don't

you clean up the office today (Starts to clean up)

I can't

Why not?

(holds side-graces) I've got a terrible pain
in my ulterior motive

Your ulterior motive?

Yes its right near my trendex and its killing me

What's a trendex?

It's something like a dukedom ^{ONLY} much larger -

How is your trendex Harry?

(in disgust) SHUT UP

So is mine - I guess its the weather or something.

(there is a knock on the door) Come in- my sweet

(soldier walks in carrying manuscript in hand)

1-11

(to Sam) Is this Sheila - thats an effective mask
she's wearing

(appears flustered - turns to soldier) Yes

(excited) Sir, well, you see sir, I wrote this

play sir and I'd like to read it to you sir but

sir, you see sir, it's like this sir, well, what

I mean to say is sir, ah, well sir- I have to

be back on post -ah- to re-enlist sir - in a half an

hour sir- so would you kindly look it over sir

and tell me what you think of it sir.

What's it about - son

It's a monster story sir

We don't handle any monsters - you want the wises

agency down the hall (takes script - flips through

pages) I'll look it over and let you know what

I think of it by Tuesday.

Thank you very much sir (comes to position of

attention - does an about face and marches out

the door)

What's he trying to prove

I don't know I think that's the way they do things

in the army. (begins to look at script and read

aloud) The Gig Monster - The story of the un-

controlable gig - the gig is the most terrifying

of all monsters to date - He is a gigantic scuff

mark with 18 unpolished legs and you can't bounce

a quater on him.

Knock

Seated

1-12

he is interrupted by another knock on the door
he opens the door - Sheila is wearing a "woody
cudpecker" mask and a big cardboard box - she
looks around for a moment and then quickly hides
behind the desk - heila doesn't always groan-
very once in a while she takes sarcastic remarks
about Sam - but Sam doesn't seem to hear them -
although everyone else on stage does and reacts
to get the impression that she is taking Sam for
all he's worth and that the only reason she is
wearing a mask is that she can't stand to look
at him- -- -- Sam and Harry stand on

either side of the desk

this is Harry - remember I told you about

Harry my partner

groan

X (likes more)

Sam told me all about you Sheila

groan

X

(to Sam) That wasn't a very positive groan -
maybe she doesn't like me

Senseless Harry - she likes you very much - she
speaks her own language - once you get used to
it - why you can carry on conversations for hours-xx
watch- (groan - groan - groan (and other various
improvised noises)

(for groans, noises etc)

(Sam takes Sheila
by hand & L
to Harry)

1-13

Lurzy Plant

What did she say?

(seriously) I think she likes you a bit too much
Sam - don't be silly - after all you've gone
out to her for seven years - that must make
for a pretty serious relationship

^{the audience}
~~That~~ big lug - If he didn't have so much
money to throw around - I'd drop him like a ton
of bricks

(double take - can't believe his ears)

Did you hear that Sam?

That ~~big lug~~ ^{the audience}

Sheila - What she just said

Oh yes - you mean that groan - It meant we'd
better leave soon or we'll be late for the show.

(looks at Sheila - then back at Sam)

That's all she said

(to Sheila) Did you say something else honey?

Groan

(nervous laugh) Pats Sam on back) Well its ah, just

about time for me to be running along - mustn't

keep the little woman waiting - Have a good time

you two (exits)

~~(comes out from behind desk - walks over to~~

goes

(SR)

Sam

get her out
from behind
it.

1-14

You know honey in a sense we have a better relationship than most couples - what with your wearing the mask and the cardboard box there's not as much emotional attachment involved. What I'm trying to say is . . .

SONG - SUPERFICIAL RELATIONSHIP

We've got a superficial relationship
Cluttered with superficial airs
We've got a superficial relationship
No worries - distrust - No cares

We've got a superficial relationship
Others may call it odd
But we've got a superficial relationship
A lovely detached facade

Oh you'll never hear me ask dear
Please remove your mask dear
I like you the way you are

You never could deceive me
I know that you would leave me
Should I sell my sleek new car

We've got a superficial relationship
True love will have to wait
Because we've got a superficial relationship
And I feel obliged to state
IT'S GREAT

Honey before we go - How about a little peek on the back (he attempts to embrace her but can't seem to get around the cardboard box - she backs away) Well, all right honey (takes her hand) Come on we're going to have a great time tonight

(faces audience) GROW (both exit stage left)

CURTAIN

1-15

SCENE TWO

Rose - 3 + 2

Scene two opens in the office - Blond folksinger is sitting on desk - She is clad in dungaree material - no shoes - She is strumming guitar and humming as Harry enters office.

Harry: How did you get in?

Rose: Through the window - I'm quite good at climbing - I used to love to run barefoot up the mountains with the peasants as they went to tend their sheep. You get that clean wholesome feeling of good earth running through your toenails - you know what I mean? *(scratching herself now & then)*

Harry: Yes I - No I don't know what you mean and although I may be a peasant soon myself I can't see what any of this has to do with your being here.

Rose: I'm seeking employment

Harry: I hope this doesn't hurt your feelings but what do you do?

Rose: *(jumps off table (hits guitar))*
I'm an ethnic folksinger - I represent the real people *(hits guitar)*

Harry: Who are the real people?

Rose: The ones who spit and scratch in public - Those are the real people, here's an example - like the dockworkers - They're real people - We're all basically dockworkers

Harry: *(looks her up and down)* YOU'RE a dockworker.

1-16

- yes and I sing the song of the dockworkers -
and when I walk - all the dockworkers walk with
me

(looks her up and down again) I can imagine -----

Do you spit and scratch in public

yes - and I pick my nose - that's being very real

how would an old phony like myself go about be-
coming real

You must disregard all superficialities and get

down to basics

(turning her up & down - then turning out to audience)
It's a little early yet to get down to basics

can't you think

listen to this and tell me if it moves you - - -
YO-DE-HEM-DU-DEM

THE COTTON IS GROWING IN THE FIELDS

(frightened to exit)
It moved me a bit closer to the door but that's
about all

That's because you don't have the spirit of life
and nature - You must feel an attachment to every
living thing - every plant - all of nature - I'll

give you some spirit - when I yell - what's the
spirit of the peach - you yell - fuzzy-fuzz-fuzz-ready

Well I -----

Lead - here goes (loud) Whats the spirit of the
match

(weakly and in dismay) fuzzy - fuzz -fuzz

Do you feel it

(humors her) Why - yes I do, of course (he begins

to sing) YO-DE-HUM-DUM-DUM!

The cotton is growing in the fields

YO-DE-HUM-DUM-DAY-

That's very good - very good

If you like that wait till you hear my new con-

tempory folk song - It's called

ALL I HAD LEFT WERE SAD REGRETS

AND A PACK OF HER MOTHERS CIGARETTES

NO audience
(HEMOUS)

This is all quite charming but I've got a dental

appointment at *(looks at watch)*

I sing improvise songs too - I'll sing one about

your dental appointment

YO-DE-HUM-DUM-DUM

The dentist is extracting in the fields

YO-DE-HUM-DUM-DAY

That's nothing short of great - WHY? why don't

you make an appointment for sometime in the near

future, to hear our entire repertoire *(to desk to make note)*

That would be wonderful - when shall I be here

1-18

(taking her by arm)

... exactly thinking of meeting here - what
to say is that your songs are so warm and
and the atmosphere in my office is so ~~like~~
and barren - how I have a nice little apartment
... ntly) Sir - I have ^{preabs away} one more song for you

YO-DE-HUM-DUM-DUM

The theatrical agent is way out in left
field

YO-DE-HUM-DUM-DAY

(she exits)

(hangs guitar over his head) (lights out)

SCENE 3

... is seated at desk - Sam on desk top)
- you're going to have to stop going out on these
extensive dates with Sheila.

... use ~~you're~~ spending money that we don't have -
~~you can't credit yourself on a business like this.~~
at Harry - I like to take Sheila out and show her
a good time - last night we went to a coffee house
they had ~~even~~ a wild poet there - you should have
seen him Listen to this: ^(imitates speech)

Oh exalted one - I called you - All

(screams) Sam (pause) I've heard it already.

Now will you listen to me - if we want to make money
we've got to have a gimmick - something that will
attract crowds

(raising arm)

1 - 19

1130

excitedly

Another Houdini (pause - then says *passively*)

Another Houdini! - ~~XXXXXXXXXXXX~~ I've got it Sam-

Another Houdini only this ones a hypnotist (he is
excited now and pacing back and forth) I mean this

guy is such a hypnotist that if you look at his

picture you're immediately in a trance - this guy

is such a hypnotist that if he calls you on the

phone just the ring would put you to sleep - I mean

this guy is such a . . . *OK*

Wait a minute Harry - How do you plan to get this

hypnotist

Just get some guy off the street and train him.

Train him - lets be realistic Harry - you

can't hypnotize a hibernating bear.

- We'll give him lots of books - and rehearse him

for a couple of months

out to audience
I can see it now - Some day in the audience will

be saying " I know him - he's Sam Schwartz my grocer -

he's as much of a hypnotist as I am A scuba diver.

Just ask you to think of that - That's why we

have to find someone who is almost totally unknown -

Someone who's been hiding all his life

Where will we find the lucky hermit

Follow me

exit (lights)

CURTAIN

back and forth

71
RE 1-20

SCENE FOUR

on stage SC

is played in front of curtains - Scene takes place in a library - Three round tables with chairs and any other props available to give the impression of a library - Two signs read "QUIET PLEASE" and "New York Public Library" A meek - ~~Mild~~ mild

maned young man is seated at ^{center} table reading a book - Harry and Sam ~~enter~~ ^{enter} and sit at his table

They are carrying newspapers

(to Wellington) Nice day - huh

Harry - oh yes it is a beautiful day - It's 76 degrees with a prediction of light showers on Tuesday - the humidity is 60 per cent and rising The barometer reading is

(points to book Wells is reading) Good book huh

(excited) Oh are you interested in cabinets

I live in the city - Listen my name is Osipow,

Harry Osipow and this my friend Sam Crossroads (they

extend hands) Its nice to meet you Mr - oh

Silvertooth, Wellington the second (smiles and

brushes and says proudly) My stage name used to be

Book Silvertooth

You've been on the stage

1921 1-21

I was a tap dancer - I came in second on the Ted

1921.

How do you do for a living Mr. Silvermouth

care of Mother - She hasn't been well for the
thirty years or so.

Very noble of you Mr. Sawtooth

1921

gives me an allowance - I've been saving my
and buying land in Arizona - I have thirty acres -
you like to buy some

thank you but I

says its rich and fertile and only thirty miles

Phoenix

I'll consider it Mr. . . . - I'll consider it ----

know we have something in common - you having

experience and well, I'm a theatrical agent

vines at San.) (Satchum down again) -

er told me never to trust the theatrical people - (up again)

said that most of them are (pause) sort of oddballs

if that isn't the silliest (he is interrupted as

leaps out of his seat

(Halls about to
run out)

THEY'RE COMING - THEY'VE FOUND ME - THEY'RE COMING

runs over to and crouches down behind woman

(sitting at next table) LOOK OUT LADY - THEY'RE COMING

word young man - control yourself - (suddenly concerned) what's coming?

THEY'RE COMING - THEY'RE COMING

You'll have to excuse him - this only

for a few minutes and

once she sees them too) LOOK OUT MR.

THEY'RE COMING

no madam but what

little actions - can't you see them (she and

run off together trying to shield themselves

actions - Harry returns to Wellington who

obviously badly shaken)

as I was saying - the trio 1 people are just

or anybody else - the notion that we're oddballs

notorious

quite a pleasure meeting you Mr. Osprey (grotes

an excuse to leave) I-sh- have to give mother

and you know the way public transport

has been lately - I'd better leave

to drive you home

cut wings

(Just have it leads him back to M. 24)

IN

1-3

Thank very much Mr. Osbow but I have a lot of
things to take and I really would'nt want to put
you out like that

Well then, since we have some much in common
(give a sly look to audience) why don't you stop
over the office and we can discuss the way show
biz used to be - you know before television and
cinema scopes

*draw over
Wells shoulder*

is touched by Harry's compliment ry manner)
Why I'd be delighted Mr. Osbow - Yes I'd be
delighted

fine - how about tomorrow - say around three
o'clock

that would be wonderful

Harry's card - we're on the fifth floor- The
only office with a screen door

Harry's door?

Sciently) Yes - Sam says they can't get through
screen door

Harry
Well Harry - listen - I'll see you tomorrow Mr.

Wellington

Silvertooth

See Silvertooth (they shake hands - Wellington

exits) Good bye - there (to audience) I'd like a

partners helper - tomorrow- the world's greatest

apologist

(Reding)

*exits SR.
down SC.*

7/100
1-25

1: Ah categorically speaking - I would tend to agree with you Harry

2: Naturally, Wellington, I'd venture to say that if you were a hypnotist you'd be able to buy all of Arizona inside of two or three months. - I'll be frank with you Welles- We didn't invite you here just to talk over old times - We realize you're a busy man - What with your mother's pills and your cabinet study - Let me start from the beginning - Sam and I have been interested in backing a hypnotist for years now and what we needed was a man with a dynamic, magnetic personality - A man worthy of sharing the wealth of theatrical knowledge Sam and I have acquired through our many years in the business - A man with drive and potential plus enough show biz background to enable him to fit right in and start pitching

3: ~~Sam~~ and I are both counting on you because Wellington Dentureplate - you are that man Silvertooth

4: Yes Silvertooth - *(over to Sam)* - am isn't it just wonderful that our good friend and fellow promulgator of the arts, Mr. Silvertooth, has so kindly consented to join our organization.

In my opinion. . . .

: really don't
 : *to it all*
 : Now what you're trying to say - you don't

How what you're trying to say - you don't
want to impose - Now isn't that silly - we're

not to impose - Now isn't that silly - we're

... a team now - all for one - one for all

is that sort of thing. I don't think I

NOTES

don't say it - don't say it - you want to know

how much fee Sam and I are taking from your

little gold mine - Wells, we realize that you're

Not a wealthy man and you have expenses just

we all do particularly with mother being ill -

That's why Sam and I are only taking our usual

twenty per cent.

2. 27) sixty per cent

...up
...SIXTY PER CENT

...to ~~will~~ will' you shut up (to walls) Now

we've got to get started because we

...n't have much time - knowing that you couldn't

... up a deal like this - I've already booked

your first show - you open at the Beaudant

are in Devens, Mass. in only two months

months - but

in anticipation of your acceptance Sam

1-4 I purchased a few books on hypnotism

... book after book on Wellington until his

7-10

Sam
the carriage
+ home
1 his
Harry helps.
Harry Wells Sam

But I can't

You can't thank us enough - I know - but we'll
 have plenty of time for thanks later (Harry
 is nudging Wells toward the door) Right now
 it's time to bone up on our studies (he laughs
 heartily and slaps Wells on the back causing him
 to drop all the books to the floor - Harry and
 Sam quickly pick up the books and put them
 in Wellington's rns - they are anxious to get
 rid of him before he realizes what has happened)
 We'll see you tomorrow kid (loads him out the
 door + Please don't tell anybody how you talked
 us into this.

After Wells is gone) *Harry back* What do we do if this fail
 We can always recite in coffee houses - listen to
 this (He recites as curtain closes)

The World is a typewriter
 We're all broken keys in the
 labyrinth of time
 etc. - etc.

Lights

~~Act 2~~ 1-27

1-27

~~Cartier~~

NIC ACT 2
~~ACT TWO~~

Right
Signs

~~...writer being used in the typing of EL~~

~~...script has no dashes or question marks~~

~~...will please make allowances~~

fanfare music

...one opens on Wellingtons show - sign stage left

"The Decadent Theatre Proudly Presents EL
WATCH FOR THE GULLY

WORLD The World's Greatest Hypnotist Harry Opens

Spotlight only Mike:

*2 Chairs
Sh.*

Good evening ladies and gentlemen In just a few

short moments you are going to witness the most spec-

tacular demonstration of hypnotic feats you have ever

seen - the incomparable EL WONDERFUL - El is new to the

field of show business so before we start I'd like to

give you a short history of his background. El was

born a normal red blooded cherry pie and football American

boy in the little town of Main Street, North Dakota.

El discovered his unique power of suggestion at an early

age. On a family fishing trip, El kiddingly told his

mother to go jump in the lake. Unfortunately Mrs. Wonderful

and never mastered the art of swimming. The death of

wonderful Mrs. Wonderful was mourned forty miles around

El, feeling personally responsible for the death of

his mother has devoted his entire life to healing the sick

with his unique powers. However, with the use of modern

Handwritten notes in a box

the relations techniques we have be able to convince
to prostitute his art for a much more noble cause

and now my good friends without further adieu the

Grand Theatre proudly presents The Cadillac of

artists is WONDERFUL. (approx. ^{30 seconds} ~~two minutes~~ of fanfare

to Ellington's entrance The curtain ~~is~~ open but the

is bare a tussle is heard backstage after about

seconds elapse Harry and Sam drag wells out to the

of the stage Harry explains to the audience

WELLS MUST BE MODERATE PEOPLE YOU UNDERSTAND

and Sam give Wells a pep talk and leave the stage

with directions both assume the position of prompter

both are still visible to the audience) ^{Harry + Sam} ~~exit~~ part way.

is obviously nervous and shaken his voice quivers

his opening piece from a piece of crumpled paper

and continuously looks to Harry and Sam for

(audience) ...

A cool evening ladies and gentlemen I am (forgets

and refers to paper) Oh wonderful. yes thats me

amazing the ~~theatrical~~ the ah (r fers to paper) worlds

best hypnotist Let me reassure you you now that there is

to be afraid of me (laughs nervously) AS A MATTER

OF FACT I'M ~~VERY~~ AFRAID OF YOU (he begins to run off

Harry grabs him and pushes him back into position

(to audience) modesty folks good old American

modesty (plant in audience rises)

What kind of a show is this anyway?

66-
stage
noise

Give him a chance to warm up folks like all great

he's very sensitive - yes that's what he is very

(he slaps Wells on the back and almost knocks

Harry leaves stage and Wells continues to read

~~Wells to make a little joke~~ (he laughs weekly)

this show will be a sleeper (he begins to

entertainally) do you get it ..sleeper..hypnotist

again) Oh I think that's so funny (Wells begins

about the stage laughing having a fit) Sam runs

try to settle him down as Harry speaks to audience)

you know show people - anything for a laugh

half heartedly) Now folks lets get the show on

we would like to volunteer to be wonderful's first

from audience
Bertnick who appeared in first act leaps on to

(Wells is sufficiently calmed down now Sam

points him upon Bertnick) *Sam + Harry depart*

(to Wells) Man like I really want to be hypnotised

just looking at you I am falling fast asleep I mean

I can't even open my eyes man like you're the

of the hypnotists like I'm in a trance like ask me

question like ask me if I can act

Well ah sir can you act?

Bertnick What can I ACT that a silly question watch this

2 30

He (grabs Wells by the collar and says with

I DON'T CARE WHAT YOUR MOTHER SAYS

I WENT ALL THE WAY TO POPLAR BLUFF, MISSOURI TO

He (lets go of Wells collar and says) Watch This

He is in the middle of stage and begins to tap dance

He is singing old standard
My baby
My honey
My rag time gal
Give me a kiss by wire
Keep my hearts on fire
(I love you)

*Song + dance
very corny.*

Would you refuse me

When you would lose me

I'd be all alone

My telephone

Will you tell me I'm your own

He (lets go of Wells and says) Like man you see I'm in

He (lets go of Wells and says) Like ask me anything ask me my name

What is your name?

He (lets go of Wells and says) a silly question (faces audience) My name

House Friends that's B.L.U.E.H.O.U.S.E

Seven days a week for protest marches, Bar

Scout Banquets, TV, Radio, Commencements,

Children's parties, reunions and any other

type functions

Hersoll 7 4744 and in New Jersey the number is
 6 2649 (faces Wells) Man you are a hypnotist to
 I mean like I just didn't know what came over
 Wells' hand and returns to audience) ———
 and now may we have our next volunteer(As he is
 Sheila comes out on stage she is wearing De
 and cardboard box Sam tries to call her back
 (as well)

*out
 ? same
 one,*

(to Sheila) Are you a volunteer?
 (she yes)
 and you want to be hypnotized?
 (she again)

(as more nervous than usual carries chair to her
 of stage and motions for her to sit down)

*is there
 watch.*

I'M A rotten hypnotist
 (Sheila speaks first four lines)
 Now you're falling fast asleep
 Feel you're breathing very deep
 All at once you're counting sheep
 Eyes are closed you'll have to keep

THEN SHUT

THEY SUD-ENLY I FIND I'M IN A RUT

I'm a lousy sleep inducer
 A silly, frantic, poor excuser
 When I try to hypnotize
 They react with open eyes
 I'M A ROTTEN HYPNOTIST

to audience

I just can't seem to make my bids
 To delve into thier distant ids
 She should render slow reflexes
 Instead they'll send her "SOMNEXES"
 I'M A ROTTEN HYPNOTIST

have watch

When I wave my big gold watch near
 He says "Please fix me a Scotch dear"
 By this time I should have snowed her
 Maybe I've got body odor
 I'M A ROTTEN HYPNOTIST

I'M A ROTTEN
 ILL BEGOTTEN
 IF A SHOW THAT THERE'S NO PLOT IN
 HYPNOTIST

Wells finishes song San runs out on stage and
 calls Sheila off as she groans)

I refuse to let you be hypnotized you might
 something you didn't mean to groan.

Wells to center stage he is very perturbed and
 says to audience) Folks we just received
 a three hundred mile an hour hurricane
 this way so in order that you may get home
 we're discontinuing the show (boos, hisses and
 we want our money back) Erupt from plants in the
 Larry prods Wells into taking a bow as curtain

SCENE 2

MURKIN IS OUT!

Scene takes place in Sheila's apt. All props
 and telephone are left up to the discretion

As curtain opens, Sheila is making a phone
 call. He is heard as an offstage voice)

Mike off stage

voice) Hello Wells - This is Sheila. Remember me
 as I thought you didn't talk

Don't be silly darling (she laughs) I'm talking

to I

Just looking at you last night put me in
I can't stop talking
Really?

The darling I mean you've done more for me than
You're like a religion

How nice of you to say that Miss Sensual - I'm sorry
that she showed up last night I hope Sam and Harry
were mad at me

Don't be silly darling you were such a success that
I'm throwing a party tonight in your name and that's why
I want to invite you

Thank you so much Miss Sensual but I have to stay
home tonight

That's simply awful you have to come to your
slip mama a sleeping pill in her warm milk

Oh I -

It's settled then Be here at eight thirty I live
123456789 Ave Apt 6B Bye Bye

BLACKOUT

Scene 3



When she returns Sheila is seated on same couch there is
a note on the door)

My Wells honey come in sit down

Where are all the people? *Booing around.*

Oh I am so sorry They were all called away for
important business meeting

On Saturday night

Business is business (she laughs) Now come over

la (contd.) and tell Sheila all about yourself (she

elyl pushes him to a seated position on couch)

XXIXX Where is your mask?

la Why don't you go over and turn some music on

ing

(walks over to record player and attempts to put
d on but fouls everything up)

(laughs) My you are the clumsy one aren't you

(laughs too) I can't even open an umbrella (they
continue laughing as she pushes him back on to couch

any Mathis music can just about be heard from record

r)

you're so different you were so quiet last night.

you bring out the best in me Wellington actually

ry shy (she rises)

INTROVERT SONG

I'm not one to make speeches
hidemy face in a crowd
act as mother beseeches
do only what I'm allowed
when my friends pretend to reject me I'M HURT
I'M AN INTROVERT

read the paper on buses
pretend There's no one about
if a nearby gentleman cusses
stop the bus and get out
I'm afraid of Chesterfield bachelors I WON'T FLIRT
I'M AN INTROVERT

aybe I suffer from over protection
I ads say a bad ~~complexion~~ COMPLEXION
evertheless I'll remain quite docile
ot them call me a living fossil

I'm a very conservative dresser
I wear too much it's been said
I've known some girls who wear lesser
And they all wind up in . . .

Philadelphia with a promising lawyer
When I sunbathe on the beaches I WEAR A SKIRT
I'M AN INTROVERT

Wells, meeting you has been my revelation
The Sheila you knew has gone on vacation
Lately I've started to talk a bit louder
Previously I would clam up like chowder

Since I've met you I'm changing
Dropping my hair to the ground
My patterns you're disarranging
Whenever you are around
Chalk me up on your list as a CONVERT
I'M AN EXTROVERT

Sheila (she grabs Wells and embraces him he, of course
tries to pull away) Wells your just darling

Sheila Miss Sensual you really shouldn't be acting like
this what about Sam

Sheila He's a fink

Sheila Why do you go out with him then

Sheila Well I mean a single girl living by herself needs
a security and Sam is always there It's fellas like you
that hide (she reaches for him he pulls away)

Sheila Miss Sensual did you ever think of seeing a well
known psychiatrist

Sheila I used to see a psychiatrist he used to fall at
my feet and say "are you my God" I could never understand

ls Well everybody needs some sort of God I mean some
ing to believe in

lla You mean like Sam's money ?

ls No I mean like suppose something happens to you and
don't understand why what do you say

lla I say I don't understand it

ls That's foolish If you had a God you could say it
his will

lla Thanks for explaining that to me Wellington
you are bright anyway my psychiatrist began to
y on my visits so much that when I missed two sessions
a row he committed suicide

ls (clears throat) I really must be leaving now

s Sensual Its time for mothers egg nog

lla (plays with his collar) Will you come again tomorrow
ht? you know you are my God now.

really can't (she turns as if to cry) But I will Miss

(pause) Sheila (~~he~~ quickly kisses her on the forehead

and runs out the door she turns to audience and sings

Since I've met you I'm changing
Dropping my hair to the ground
My patterns you're disarranging
Whenever you are around
Chalk me up on your list as A CONVERT
I'M AN EXTROVERT

CURTAIN

2 37

SCENE

Work in Beatnik style
do Sam
Goldie woman + Wm
Curtain Calls:

Scene three takes place in the theatrical agency office
again Sam is talking to Harry

Well we opened and closed on the same day we have
money in the bank our rent is overdue - what next

I don't know ohum listen we'll worry about it

right now I've got a date with a folksinger (he
looks at audience and leaves)

Sam sits at desk head in his hands as Sheila and Wellington
walk in Sam doesn't recognize Sheila without her mask

He speaks to Wellington)

Listen Wells I know you feel guilty about this thing

it was all our fault for talking you into it Who's

the young lady?

Sheila Its me Sheila I just had to say Good bye to you

before ~~xxxxxxxx~~ Wells and I leave on our honeymoon

Sam, of course is astounded)

Wells Yes and thanks very much for all you've done for

Mr. Crossroads

Sheila (said to audience) Me too

Offstage Female voice Hurry up Wellington I can't stand

for too long you know

Wellington Coming mother (They exit leaving Sam stonefaced)

for at least one minute Sam then lifts phone receiver and a

says

Sam Hello Weiss Theatrical Agency-My name is Sam Crossroads

I wondered if you'd have any openings for a tap dancer

etc. etc. Curtain closes then reopens for cast finale

Long reprise?

The End

~~George Farmer~~
~~Co F ASA~~

~~John Pinggi~~
~~Co B ASA~~

~~Richard Allen~~

~~F. Richard Allen~~
~~F ASA~~

Harry: HUNG UP *- I expected that - everybody hangs up on me. You know when
I call the weather the record skips - I remember one time when---
(knock on door - Beatnick prances in and assumes lotus position in
middle of floor --- He begins to recite-----

Beatnick: Oh exalted one
I called you- 211 long distance
You did not answer me
No longer - are you - in my mind
A superman without a graven image

Harry: Excuse me but I'm afraid you

Beatnick : Man is trapped in yellow ceramic tiles beneath the ground.

Harry: Listen fella - I d on't know your game but I'm a busy - - - - -

Beatnick : In the Abyss - you grope for what you hope exists
And how you scorn the pessimists
Who view your lives through foggy mists
(Beatnick hops up and slides over to Harry)

~~Harry:~~

Beatnick: Man - like you're supposed to be a theatrical agent - but I can tell
from those baggy pants that you're still foolin with seal acts in
Vegas.

Harry: I understand - you came all dressed in black to prove to me that
you're a seal and you can do anything they can do only you talk
better.

(Harry pulls small beach ball out of desk.)

Beatnick: But man you DON'T understand - It's like I recite - I recite like
anything and mostly in coffee houses

Harry : This ain't no coffee house

Beatnick : That's just it - now you dig - see it's like ~~foxxnick~~ man
can't live on coffee alone and I'm for being a chip off the big
rock candy mountain - you know - ~~is~~ the vegetation - I can see
you're not with me - I want to make money man - no more espressos
for me - from now on it's Blue & Gold banquets and Bar Mitzvahs.

Harry : You mean that stuff you were recitin is HEBREW.

Beatnick : Oh NO NO NO man - in your language I'm a poet

Harry : Son, I'm afraid there's not much room for you in my language

Beatnick ; Slow down Charlie - Like I don't have to stand here and be
insulted - you are talking to an integral part of society -
Its not like I really need charity man - I got a job

Harry : Dont tell me.

Beatnick : I hate to put you down man but like you're judging me super-
ficially - I mean like these ain't my work clothes - I'm from
QQ&T

Harry ; Who's he ?

Beatnick: No man - that's class - thats like storyboards and martinis -
you know man - it's like an ad agency

Harry: I know I'm setting you up with this line but what do you do there?

Beatnick: I'm a watercooler (assumes pose that he believes a good watercooler
should look like)

Harry: PLEASE LEAVE

Beatnick: Again you don't dig - you just have to believe you're a water cooler
and you are one - Look man (takes up pose again) I'm the best
water cooler ever conceived

Harry: Who would like to voluntteer to be Wonderful's first subject

(beatnick leaps on to stage)

Harry: OH NO

Beatnick: (to Wells) ~~Man~~ like I really ~~WANT~~ to be hypnotized like just looking at you I am falling fast asleep I mean to say look I can't even open my eyes man like you're th most of the hypnotists like I'm in a trance like ask me any question like ask me if I can act

Wells: Well ah sir can you act?

Beatnick: CAN I ACT? What a silly question watch this (grabs Wells by the collar and says with much emotion) I DON'T CARE WHAT YOUR MOTHER SAYS WOULD I COME ALL THE WAY TO POPLAR BLUFF, MISSOURI TO LIE TO YOU? (lets go off Wells collar and says) Watch this

H opa to the middle of stage and begins t o tap dance at the same time singing old standard.....

Hello my baby

H ello my honey

Hello my rag time gal

Send me a kiss by wire

Money my hearts on fire

(I love you)

Should you refuse me

Then yo u would lose me

And I'd be all alone

So baby telephone

And tell me I'm your own

(he returns to Wells and says) Like man you see I'M in a deep trance

Beatnick: (contd) Like ask me anything - ask me my name

Wells : Sir - What is your name ?

Beatnick : What a silly question (faces audience) My name is B arnyard
Bluehouse - Friends thats B.L.U.E.H.O.U.S.E Available Seven
days a week for Protest marches, Bar Mitsvaks, Cub Scout Banquets,
TV, Radio Commencements, Auctions, Children's parties, Seances and any
other family type functions. Call Ingersoll 7 4744 and in New Jersey
the number is Bigalow 6 2649 (faces Wells) Man you are a hypnotist
to the utmost I mean like I just did n't know what came over me
(he shake s Wellingtons hand and re turns to audience.

Harry: You get paid for that?

Beatnick : You know it man - I mean people keep strollin by and dropping money
in my dixie cups.

Harry: Sympathy

Beatnick : You got me there man - I mean I don't know - people are crazy

Harry: And what do you do if somebody wants a drink of water?

Beatnick: Aw man - come off it - nobody drinks water in an advertising agency.

SONG - I'M A ROTTEN HYPNOTIST

Wellington (to subject)

Now you're falling fast asleep
Feel your breathing very deep
All at once you're counting sheep
Eyes are closed you'll have to keep THEM SHUT

(to audience)

THEN SUDDENLY I FIND - I'M IN A RUT

I'm a lousy sleep inducer
A silly, frantic poor exouser
When I try to hypnotize
They react with open eyes

O I'M A ROTTEN HYPNOTIST

I just can't seem to make my bids
To delve into thier distant ids
She shoul render slow reflexes
Instead they send her SOMINEXES

OH I'M A ROTTEN HYPNOTIST

When I wave my big gold watch near
She says--"Please fix me a sooth dear"
By this time I should have snowed her
Maybe I've got body odor

OH I'M A ROTTEN HYPNOTIST

I'M A ROTTEN
BEGOTTEN

IN A SHOW THAT THERE'S NO PLOT IN

HYPNOTIST



Z



3



4 0



Props (Record Player)
Part of SOLDIER - Dick Edwards

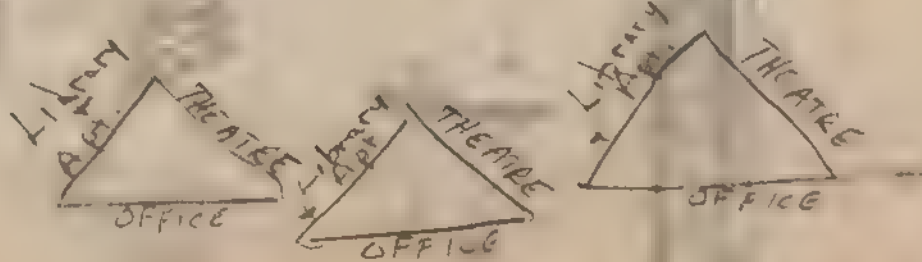
Curtain
Stage Mgr (prompt & scenery)

PLANT =
TAPER.

APT.
LANTERNS
RECORD PLAYER
COVER

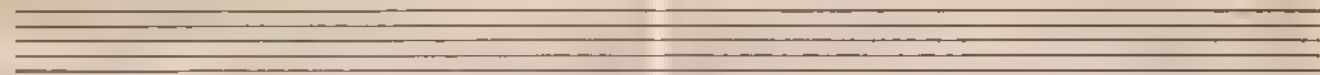
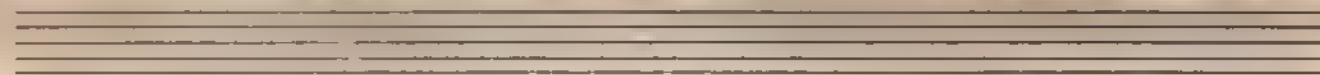
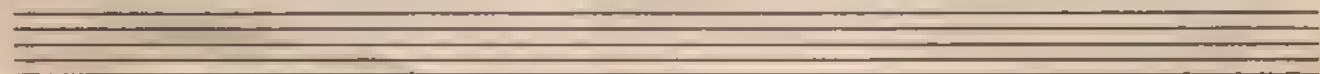
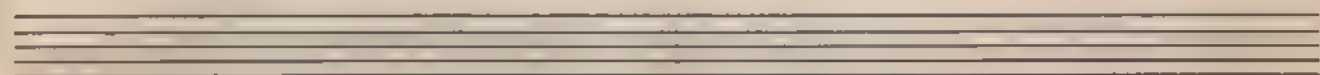
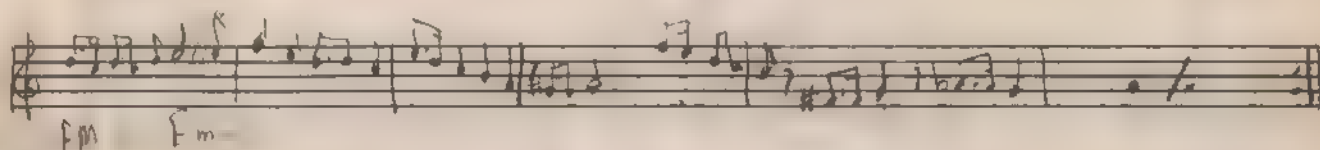
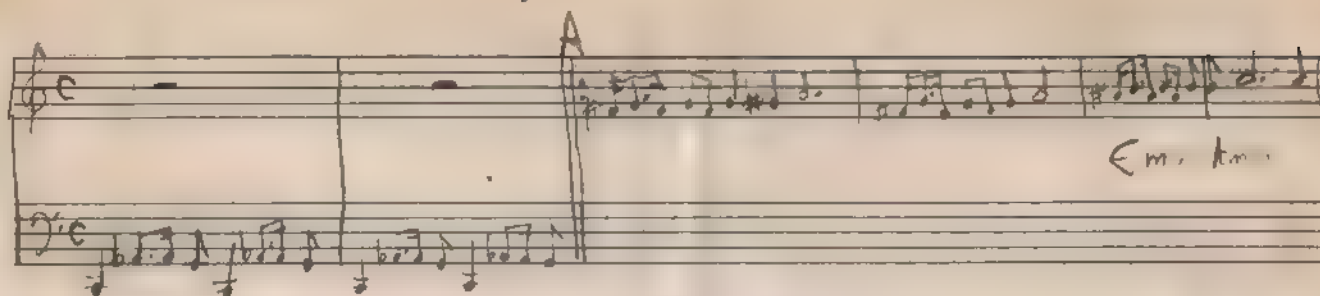
Need =
Spot light
Bank -

OFFICE
LOCKER
CABINET
TWO CHAIRS
MESS-
PO. PERSONNEL



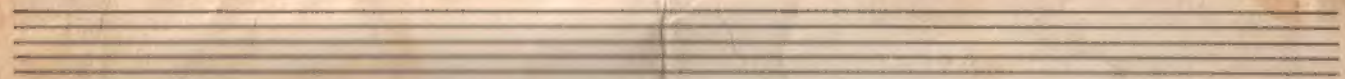
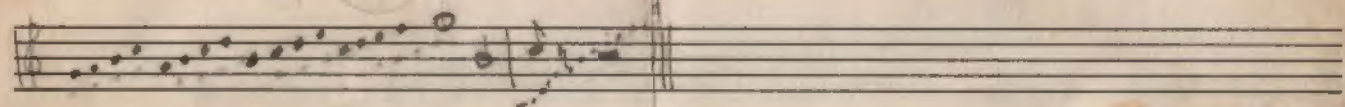
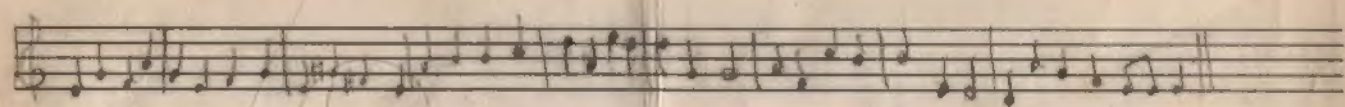
1- I'm an Introvert
001- 038 7 1/2 ps

mf

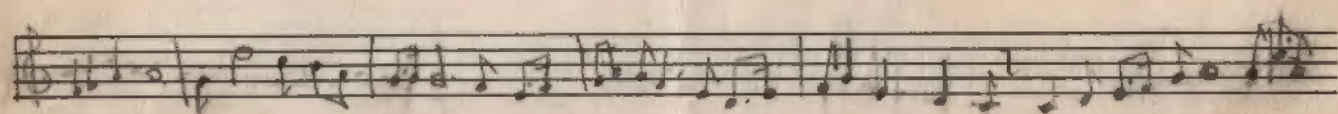


3- I'm A Rotten Hypnotist
073- 106 7 1/2 ips
167

167



4- *sin indispensable*
108 - 140 $7\frac{1}{2}$ ps



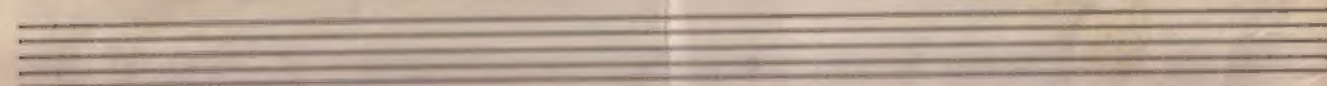
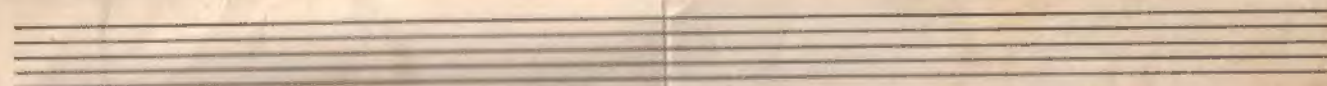
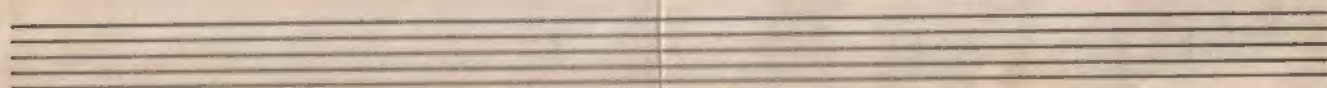
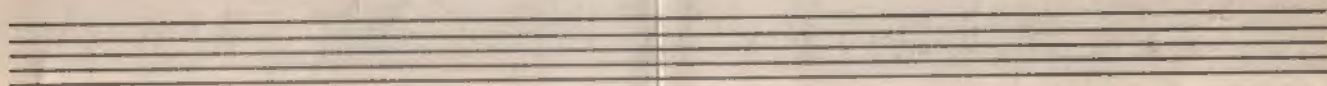
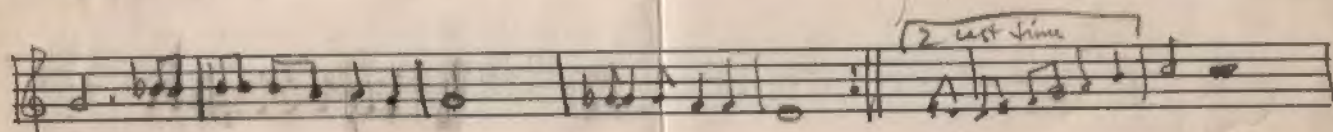
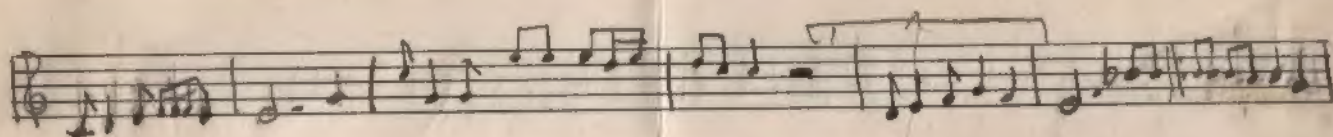
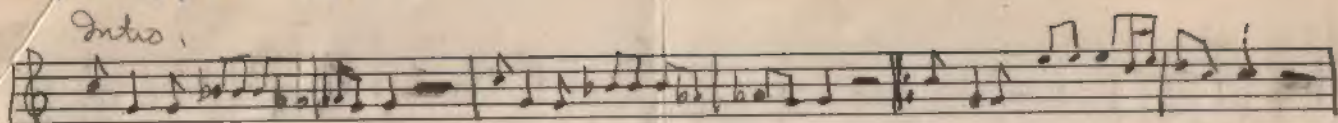
Overture

- Fanfare for show at theatre -
long repeated

2- Superficial Relationship

040-070 7 1/2 ips

Intro.



Should have been injected
into STW FM;
in libretto:

While it appears one hero
was 1st true as evangelist &
became corrupted in DR.

Maybe he was 1st a phoney
as evangelist & became true
to his inner needs when he
becomes Pat Joey type; and
rebels against this when he finds
real love =